DOCUMENT RESUME

ED 324 709 CS 507 278

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TITLE A Necessary Course for the 1990s: The Student-Run Advertising Agency.
PUB DATE Aug 90
NOTE 24p.; Paper presented at the Annual Meeting of the Association for Education in Journalism and Mass Communication (73rd, Minneapolis, MN, August 1-4, 1990).
PUB TYPE Speeches/Conference Papers (150)

EDRS PRICE MF01/PC01 Plus Postage.
DESCRIPTORS *Advertising; *Course Content; Course Descriptions; Elective Courses; *Experiential Learning; Higher Education; Journalism Education; *Student Projects; Student Publications; Student Responsibility; Undergraduate Students; Work Experience
IDENTIFIERS *Advertising Agencies

ABSTRACT

Current advertising courses and educational practices reflect advertising education's allegiance to the real world, particularly the real world as defined by large advertising agencies. A student-run ad agency provides students with a total learning experience on a small advertising agency scale in line with what they are likely to experience in their first jobs. As a course, such an agency yields benefits for both students and instructors. One such course, called "Creative Services Workshop," functions as part of an advertising sequence within a journalism department in a major northeastern university. To enroll in this elective course, typically taken during the senior year, students must receive the instructor's permission. The workshop has its own three-room space which looks and functions like an agency. The majority of clients come from the Small Business Development Center, a division of the School of Business. Students are assigned to specific jobs within the agency and organized into teams of three to five people. The first third of the semester is usually taken up with organizational start-up activities, and the remaining two-thirds are devoted to getting the work done by the semester's end. Grading is accomplished by instructor/graduate assistant evaluations and by peer evaluations. Working in the context of a small agency allows students the opportunity to witness and experience the various functions and roles inherent to the advertising agency business, provides students with portfolio material, and holds them accountable for their work in a real-world situation. (Appendixes contain three forms used in the course.) (SR)

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A NECESSARY COURSE FOR THE 1990s:

THE STUDENT-RUN ADVERTISING AGENCY

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CS507178

Submitted for consideration to Teaching Standards, "The Teaching Challenges: The 1990s and Beyond," Advertising Division, AEJMC.

A NECESSARY COURSE FOR THE 1990's:
THE STUDENT RUN ADVERTISING AGENCY

Introduction and Overview

As advertising education embarks on a new decade, it carries with it a tradition of course subject matter derived in large part from the advertising agency business. Beginning with an introductory course and ending typically with a campaigns course, the advertising curriculum pivots on how agencies function and carry out the day-to-day business of the profession. In fact, publications such as Advertising Age and Adweek focus on the workings of ad agencies while representing weekly reading fare for professors and students. Textbooks targeted to meet the needs of the various advertising course offerings reflect a similar focus.

(1) Within the classroom, documents and guidelines used for devising creative, media and advertising plans often originated in ad agencies. Presumably, these documents and guidelines help students learn the right way to solve advertising and promotional problems. In any event, the right way means the advertising agency way. Yet, in spite of this focus, the typical advertising curriculum lacks an advertising agency course. (2) Given thee prospect of this lack in advertising education, the following discussion addresses the problem by examining the need for a student-run advertising agency course and presenting a descriptive model for its structure and placement within the curriculum and university.

From an enrollment of approximately 3,500 students in 1986 to close to 15,000 students in 1988, advertising education has spent

twenty years experiencing its period of growth through adolescence. (3) Typically a naive youngster shuffled between the homes of traditional journalism education and the advertising profession, advertising education has grown big and strong over the years. Big and strong enough, in fact, to pay its fair share of both sets of mortgages and expenses, with its raw quantity of students and graduates largely responsible for that fair share. At the same time, advertising educators and students struggle with the reality of keeping their homeowners happy. On one hand, traditional journalism education establishes household rules including core journalism and communication courses for ad students. On the other hand, the advertising profession establishes its own set of rules including more relevance to advertising's real world, typically in the form of internships. (4) For advertising educators, this results in a conflict summarized by AEJMC's advertising task force on journalism and mass communication education: "educators constantly grapple with the question of balance between the theoretical and the applied components of formal education for persons wanting to enter the business of advertising." And despite the task forces's statement that advertising education has historically sought to "mesh with the identified needs of the industry," the conspicuous lack of an advertising agency course in the curriculum does little to validate that conclusion. (5) Still, the actions of advertising educators reflect their support for merging student learning and experience with the real world practice of advertising. As early as 1984, for example, the University of Missouri identified one of its primary

goals for advertising students as the "acquisition of specific how-to hands-on skills and know how." (6)

If, in fact, advertising education should strive for this kind of relevance without forsaking its obligation to journalism and the larger breadth of a liberal arts education, then a step in the right direction includes a student-run advertising agency course. In fact, though such a course is generally absent from the curriculum, many advertising programs support an active agency learning experience and embed it into the educational process, thus acknowledging its importance. As noted earlier, internships exemplify such a learning experience. But beyond internships, ad programs also include student ad clubs for non-credit and the working with real world clients in the context of courses such as advertising campaigns or advertising special projects. (7) Often, an agency setting and structure dominate such clubs and courses. For example, students may form an agency team seeking to solve an advertising problem as part of the American Advertising Federation's annual AAF student competition.

Unfortunately, as a result of these efforts students mainly produce ad campaigns on spec. This means the student ideas and problem solutions rarely see the light of day. A student-run ad agency at the University of Florida proved to be an exception when the students contracted to work with AEJMC in 1986. Those working closely with the students realized the value of the experience and compared it with other student ad agencies: "Although other student ad agencies may approximate these learning situations, the fact remains that they are principally laboratory exercises; they do not transcend the

classroom." (8)

The University of Florida group understood how advertising proposals made to major accounts or clients often fall short of reflecting the totality of a real world experience. That experience demands a sharpened reality, one focusing on real clients with real money to solve real problems. It also demands deadlines and completion of an advertising job, something most student agencies fail to accomplish. The reason reverts back to the unreal nature of a mock-agency and mock-client situation. On one hand, the agency lacks true responsibility and accountability. On the other hand, the client lacks a true need to take the agency seriously, at least seriously enough to warrant depleting client's bank account to pay for advertising coordinated by students.

This is not to belittle the kind of role playing and proposal making that takes place in standard course or student ad club practices. Certainly, even a mock-agency learning experience inspires and expands student understanding of advertising's real world. But that understanding also lacks totality and thus fails to pass the tests of application and relevance.

Another side to this coin reflects a potentially greater problem. Most often, these ad campaigns done on spec tend to be for major accounts, often national accounts. Presumably, if students learn how to work through a problem for a national account, they will be better equipped and prepared to enter the job market upon graduation. Presumably, too, they will be in demand by those in the advertising business. But is this really the case? The unemployment rate for

graduating advertising students is higher than for other journalism students. In fact, less than 24% of 1987 advertising graduated gained jobs in the advertising field. (9) Of course, there can be many reasons for this, including the daunting spectre of unqualified graduates.

Having taught in advertising education for over ten years and having gained a glimpse at the career growth of past students as a result, it seems clear that only a handful of students went from the apparent training ground of higher education to the big leagues of agencies handling major accounts. Instead, the more likely graduating student scenario goes like this. A good, conscientious student graduates and immediately discovers how difficult it is to get a job in advertising, let alone get a job with the likes of JWT. After a lengthy period of adjustment to this fact, the student's persistence and tenacity pay off and the student lands a job with a small to midsize agency. From there the student's efforts lead to success or failure in the business. Perhaps after a few years of successfully learning the ropes, the student moves on to a bit bigger agency. And a few years after that the student may change locale completely in stepping up the success ladder. Finally, perhaps ten years after graduation, the student gains entry into the big leagues.

If this scenario is close to common truth, then advertising educators must question the wisdom of not replacing or at least supplementing mock-agency learning experiences with real agency learning experiences. In similar fashion, advertising educators must question the wisdom of students lacking a small to midsize real agency

experience.

Assuming all of this is a problem confronting advertising higher education in the 1990's, one obvious solution lies in the creation of a student-run advertising agency course slanted toward the real world, a world where students produce real advertising and clients pay for it in real dollars. There are such courses in existence in major universities and programs across the country. For example, a course at the University of Kansas functions in the context of a full-fledged, student-run advertising agency. Unfortunately, relatively little information exists on student-run agencies, especially where one would expect to find it such as in Journalism Educator. Recently, however, Barry Foskitt and Lou Wolter of Drake University completed a study investigating student-run ad and PR agencies on college campuses. Their study reveals perspectives on the type of work these agencies produce, compensation, agency operations, why agencies are being considered, and the reasons for not considering an agency. (10)

Given the prospect of an immediate and future need for providing students with course access to life in an advertising agency, what follows is how one such course functions in an advertising sequence in a major northeast university.

THE COURSE WITHIN THE JOURNALISM CURRICULUM

Curriculum and Credits

As part of a journalism department, the advertising sequence students are obligated to complete four journalism courses and four advertising courses as part of their core and sequence requirements. In compliance with accrediting standards, this allows students to

enroll in four electives within the department and sequence. One of those electives in the Creative Services Workshop, the student-run ad agency. Students may take the course for 0 to 3 credits, depending on how many or little credit hours they need for graduation. Typically, students take the course during their senior year. The course is scheduled for two meetings week, two hours each meeting.

In order to enroll in the course, students must receive permission of the instructor. In this way, the instructor keeps tabs on who intends to take the course. This also allows the instructor to impose some restrictions along the way, depending on what the instructor believes is in the best interests of the students, agency, sequence, department, university, and prospective clients. This kind of "special permission" also creates an overview of student personnel, allowing the instructor the opportunity to maintain a constant balance between graduating and returning students. As in a sports team expected to perform consistently year-to-year, there is a need to have veterans on the roster. These veterans may take the course again for no credit or for any amount of credit hours not to exceed a total of 3 for all semesters. In my experience, many students want to return, if even for no credit.

Since advertising education has grown big and strong over the years, it stands to reason that allowances should be made to provide flexibility in the advertising curriculum. As an elective, a student-run agency course adds to that flexibility. It also avoids possible usurpation of the more traditional coursework inherent to journalism education. Journalism educators seem more willing to grant

advertising its space, given how many advertising students comprise journalism programs across the country.

Space and Facilities

Beyond space as an abstract term for freedom as described above, space as a physical term poses a problem for a student-run ad agency. No doubt, all colleges and universities live with a space problem. City schools, in particular, would seem more prone to that problem. This workshop is in a city school. Space is a number one priority. Yet, the cooperation of the university, school and journalism department led to a 3-room suite (each room roughly the size of an average bedroom) at the top of one of the university's classroom buildings. The key to procuring that suite can be summarized in one word, noise. Another word, tenacity, serves equally well. But regardless of whether the space includes one, two, or three room, students need it to function in an agency setting. Three rooms are ideal (one for presentation and meeting, one for office and one for art and production). Less than two poses obvious problems. To match the ideal, the entire campus should be considered and not just the space available or unavailable in a few select buildings.

Once the space is procured, it needs to look and function like an agency. In redecorating our showroom, students mounted and framed university posters for wall display. They mounted and framed other posters as well, including an oversized reproduction of a famous Maxell ad and an evening photograph of the city. They pained the walls and doors in keeping with university colors. They purchased chairs and tables consistent with those colors and in designs

suggesting an upbeat, young and vibrant workplace. Two throw rugs guide clients and visitors through the room. An agency telephone sits on a desk in the back office. Only one line exists currently, and at least one more is needed. Besides the telephone and desk, the office contains filing cabinets, bookshelves, and a large sofa. The arts room contains two large drawing tables and a MacPLus computer, complete with a page maker system. Various art supplies such as markers and presentation boards are stored in bins beneath the drawing tables. All decor and supplies for the three rooms, not including the computer, cost approximately $1,500.00. Monies came from the journalism department. Students proved to be resourceful, thrifty shoppers and willing workers.

THE COURSE WITHIN THE UNIVERSITY

At this point the majority of clients come from the SBDC, the Small Business Development Center, a division of the School of Business. A survey of seven of the largest advertising programs in the country revealed that a similar organization operated within those universities. (11) It seems that such an organization is not unique to this university.

The SBDC is partially funded by a grant from the federally sponsored Small Business Association. In order to maintain that grant, the SBDC must match 50% of its SBA funding. Part of that 50% comes from an agreement between our school and the university. My understanding is that the school allots monies to cover part of the cost. The SBDC director and business school graduate students as

consultants screen prospective clients for the workshop. The consultants then introduce the prospective clients to the workshop, outlining various marketing plans, budgets, and subjective evaluations of client worth and value. Led by the instructor and a graduate assistant, the workshop students decide on which clients to handle and invite in for client interviews.

Previous to this year, the workshop and SBDC operated under a contract calling for exclusivity on the part of the workshop to handle only SBDC clients. The workshop negotiated to eliminate that exclusivity clause, allowing future students to solicit their own clients and accounts. This had been the case in previous years, but with mixed success. The contract with SBDC allowed the students to work with screened clients who presumably had the resources to see an advertising campaign through to its completion. At the same time, the workshop wanted freedom to renew the possibility of soliciting its own clients.

Once the clients and workshop agree to work with each other, weekly reports are submitted to the SBDC director. Those reports are compiled by the student account executives and the graduate assistant. From the beginning of the client/workshop agreement, the SBDC remains in the background. All contract signed with clients (billing, etc.) are devised by the workshop.

COURSE STRUCTURE AND SCHEDULING

Structure

The advertising sequence offers the workshop as a course for the fall and spring terms only. A professor advises the workshop, and it

counts as part of that professor's course load. Along with the instructor, a graduate assistant helps advise, organize and motivate students.

The first two weeks of the course are devoted to organizing students and clients. The instructor and graduate assistant conduct interviews with students, attempting to match student personalities, goals and abilities with various jobs and titles. Students receive a description of job responsibilities and also complete a questionnaire serving as a profile of their interests and abilities. The professor and graduate assistant decide on which students fit which jobs and titles. These decisions are announced within a week of the first class meeting. Currently, the following jobs and titles exist: account executives (3 to 5 depending on the size of enrollment from 15 to 30), copy directors (one for each account executive), art director (one for the agency), research director and/or media director (one or two for the agency) and researchers, copywriters, artists, traffic manager, production manager, and office manager. Each account executive heads a team of 3 to 5 (one copy director, one artist, one or more writers).

Schedule

Once the roles are determined, the SBDC introduces its clients and the most promising of these are selected for interview. Following student discussion, the instructor and graduate assistant determine which clients belong to which teams. Account executives are then responsible for setting up an interview date with their respective clients. Interviews take place at the workshop so that the clients

surroundings.

Following the interviews, the account executives meet with the traffic manager to organize a schedule of prospective deadlines (presentation, etc.). This schedule is noted on a job folder, one for each client or job. They meet next with the research director to identify the research problem and organize research goals and methods. The research director distributes the workload among the research team and copy directors. Early on, copy directors understand they will be actively involved in research.

While this type of organizational start-up activity takes place (usually four to five weeks), large chunks of class time contain distribution of forms and explanation of agency procedures and policies. Since there is a class fee of $30.00 per student, monies are collected by the office manager and deposited into the workshop account. These monies are used exclusively for materials relevant to the semester's work (boards, pens, etc.). The office manager organizes and implements office policies (smoking, telephone monitoring, etc.).

During this period of time, the instructor and graduate assistant present work flow schedules and the various forms governing the workshop activity. Samples of several forms are shown at the close of this paper under Exhibits # 1, 2, and 3. Sorting through the agency forms, procedures and policies takes a considerable amount of time (sometimes entire class periods) since students must understand how the agency operates and how all of its diverse elements are integrated for the benefit of themselves and the client. For example, each team

must follow a schedule of meetings including a research meeting, a creative strategy meeting, a first review of creative ideas, a second review of creative executions, and a presentation meeting. The instructor and graduate assistant focus on what should occur at those meetings.

The remaining two-thirds of the semester are devoted to getting the work done, no small task, to be sure. Invariably, problems surface requiring immediate solutions. These problems range anywhere from inaccuracies in the creative plan to who empties the trash cans prior to a client presentation. At this point, the instructor and graduate assistant often refer students to their job responsibilities list.

The main task at hand is to complete the work by semester's end. As noted earlier, the lack of completion represents one of the major pitfalls of mock-agency classroom situations. Here, the work must be done. It must be produced. To this end, the production manager is responsible for organizing printing quotes and seeing the various jobs through to completion. The artists work in three layout stages, from thumbnails, to roughs, to comprehensives ready for presentation. Following presentation, the MacPlus is used for producing camera-ready art and typography.

When the work is completed, clients pay the media or suppliers directly. They also pay the workshop 15% on media charges and 17.65% on printing charges (see contract, Exhibit #3). That money is used to replenish supplies.

Grading and Evaluation

Since the workshop is a course taken for credit, grades must be given. Several methods for grading have been tried over the years. Currently, the grading scheme consists of instructor/graduate assistant evaluations and peer evaluations. There are two evaluations, one at midterm and one during the last week of classes. The overall midterm evaluation is worth 40% of the final grade. The overall final evaluation is worth 60% of the final grade. The midterm evaluation is worth 30% from the instructor/graduate assistant and 10% from peers. The final evaluation is worth 40% from the instructor/graduate assistant and 20% from peers. The weighting in favor of the final evaluation grants students a realistic opportunity to improve their performance and grades based on the comments made during the midterm evaluation. For both evaluations, the instructor and graduate assistant provide each student with a written evaluation based on perceptions of how the student has met the job responsibilities. All students complete peer evaluations on forms asking for rankings of performance based on such criteria as attendance at meetings and cooperation within the team context.

ADVANTAGES OF A STUDENT-RUN AD AGENCY

Leading the way of positive attributes for a student-run advertising agency course is its direct and immediate link to advertising's real world, especially as that real world will be encountered by the majority of advertising graduates who manage to land jobs in the advertising business. Working within the context of a small agency allows students the opportunity to witness and experience the various functions and roles inherent to the advertising

agency business. It also allows students to gain valuable experience and contact with media and suppliers. At the same time, in working will smaller clients, the probability of having student work produced becomes a reality. This, in turn, provides students with portfolio material. As Bill England notes in his description of a student-run advertising agency at New Mexico State University, "building up a portfolio is one of the strongest advantages of student agency work." (12)

Structured as a course elective, involvement in a student-run advertising agency becomes a goal for underclassmen. Word spreads fast among the students who are usually eager to experience the real world. And because of special permissions for admission to the course, it becomes a worthy and desirable note on which to end one's college career.

One general education tenet is that students rise or sink to the level of expectation. With a student-run advertising agency overseen by practiced and accomplished instructors, the expectations for students can be high. Students are immediately placed in positions of responsibility. And though they make mistakes, creative failure can be a valuable learning experience. What they learn in respect to the real production of advertising is evident. But what they learn in respect to group dynamics, management and leadership functions, interpersonal behaviors, and self-discovery is not so evident but clearly as valuable, if not more so. Positioned as a course, the student-run advertising agency allows instructors to gain course load credit, a lingering problem for those student ad clubs without credit.

Such situations require instructors to give time (sometimes exceptional time) beyond class. With no credit given, the incentive for devoting one's self to the task is often eliminated.

DISADVANTAGES OF A STUDENT-RUN AD AGENCY

As Foskitt and Wolker point out in their study, the leading disadvantage for educators not considering a student-run ad agency is the pressure on faculty time. Surely, such a course demands considerably more time than a typical course. Plus, it is difficult to turn it off. Late night phone calls or extra class time tend to be the rule not the exception.

Foskitt and Wolker also note the importance of lack of funding (second to the pressure on faculty time). This is a serious consideration. Still, with the quantity of advertising students in most schools or departments of journalism or communications, pressure can be exerted to bring the advertising curriculum up to speed. And if handled correctly, the agency itself can turn a modest profit, thus softening the financial burden on the school or department.

Another possible disadvantage includes the prospect of working with deadbeat clients. No doubt, there will be times when clients promise one thing, but their lack of resources simply won't allow them to make good on that promise. Or, there may be other times when clients are starting businesses and have no marketing plan to guide the students. Still, when one considers the real world of the small advertising agency business, such problems may be constructed as consistent with that world.

Finally, the real possibility exists that inexperienced work from

students simply won't endear the students, the instructors, and perhaps the advertising program and university to clients and the outside world. This is why organized and continual monitoring of that work needs to occur. A graduate assistant can be extremely helpful in this respect. At the same time, the overriding benefit that holds students accountable for their work goes a long way toward accomplishing one of advertising education's missions, a mission not ordinarily achieved in the context of mock-agency situations.

SUMMARY

Current advertising courses and educational practices reflect advertising education's allegiance to the real world, particularly the real world as defined by large advertising agencies. Student competitions, student ad clubs, and courses such as advertising campaigns provide students with simulated real world experiences. But those experiences lack totality and remain incomplete. Further, they may represent a warp of what the real world means for a large percentage of students about to graduate and encounter the frustrating experience of finding a job in the field. To counter these problems, a student-run ad agency provides students with a total learning experience on a small advertising agency scale more in line with what they are likely to experience in their first jobs. As a course, the student agency yields benefits for students and instructors. As a reflection of advertising education's relevance, its potential for enthusiastic acceptance in departments, schools, and the professional seems real.

ENDNOTES

1 For example, John S. Wright, Willis L. Winter, Jr., and Sherilyn K. Zeigler's introductory textbook, Advertising, 5th edition (New York: McGraw-Hill Book Company, 1982) contains approximately fifteen complete text pages on "The Business of Advertising,". Approximately ten of those pages are devoted to advertising agencies, with the remaining pages devoted to subjects such as advertising departments and special-service groups. W. Keith Hafer and Gordon E. White's book Advertising Writing: Putting Creative Strategy to Work, 3rd edition (St.Paul, Minnesota: West Publishing Company, 1989) reflects an advertising focus throughout, probably derived from the authors' vast experience in the advertising agency business. Generally, the same holds true for most other advertising textbooks dominating the marketplace.

2 Author's telephone survey of seven of the largest advertising programs in the country (Michigan State, University of Texas at Austin, Ohio State, Nebraska, Louisiana State, Alabama, and Syracuse) indicated that none had a student-run advertising agency as a course, though all indcluded advertising agency experiences for students, generally in the form of student ad clubs and/or capstone courses such as advertising campaigns. Barry Foskitt and Lour Wolter's recent study and unpublished paper, "Student-Run Advertising and Public Relations Agencies: Popularity, Structures and Contributions to Experiential Learning," notes that eight of sixty-four schools responding to a survey maintained a separate student-run advertising agency.

3 Paul V. Peterson, "J-School Enrollments Reach Record 71,594," Journalism Educator, 34, No. 4 (January, 1980), 3-8 and Lee B. Beckeer, "Enrollment Growth Exceeds National University Averages," 44, No. 3 (Autumn, 1989), 3-15.

4 Advertising task force, AEJMC, "Challenges & Opportunities in Journalism and Mass Communication Education: A Report of the Task Force on the Future of Journalism and Mass Communication Education," Journalism Eduator, 44, No. 1 (Spring, 1989), A-10 -- A-12. And F.T. Marquez, "Agency Presidents Rank Ad Courses, Job Opportunities," Journalism Educator, 35, No. 2 (July, 1980), 46-47.

5 Task force, p. A-10.

6 Russell C. Doerner, "Advertising Program Revised to Prepare for Needs of 1990s." Journalism Educator, 39, No. 1 (Spring, 1984), 18-20.

7 See Author's telephone survey in note 2.

8 Jon D. Morris and Jennifer Istre, "Students, Faculty Formed Ad Agency to Promote AEJMC," Journalism Educator, 40, No. 6 (Winter, 1986), 22-24.

9 Lee D. Becker and Thomas E. Engleman, "Class of 1987 Describes Salaries, Satisfaction Found in First Jobs," Journalism Educator, 43, No. 3 (Autumn, 1988), 4-10:27.

10 See Boskitt and Wolter in note 2.

11 Bill England, "Student Ad Agency Offers Experience, Greater Visability," Journalism Educator, 42, No. 1 (Spring, 1987), 36-38.

CREATIVE PLAN

Client/Product _____

Copy Director _____

KEY SITUATION FACT

PROBLEM ADVERTISING MUST SOLVE

OBJECTIVE

TARGET AUDIENCE

KEY BENEFIT/PROMISE

SUPPORT/REASON WHY

SECONDARY BENEFITS/SUPPORT

TONE

MANDATORIES

TARGET PROFILE (on back)

BASIC AD PRESENTATION STRUCTURE

I. Introductions and Greetings
   A. Coffee, tea, and small talk

II. Describe the Advertising Problem
   A. Key facts, competitors, target market, perceived and real features, and -- most importantly -- the problem customers want solved

III. Describe Your Creative Problem-Solving Process
   A. The research you did
   B. The time you spent on brainstorming
   C. The copy sessions you held
   D. The key selling points and benefits you found

IV. Describe Your Creative Strategy
   A. Discuss options you considered but discarded
   B. The creative strategy you chose
      1. Give reasons why this strategy will solve the advertising problem better than any other strategy

V. Present Your Creative Execution
   A. Show your copy and artwork (on black display boards)
   B. Compare your work to the client's previous advertising
   C. Hand out samples to the client (if possible)

VI. Discuss the Costs, Benefits, and Long-Term Results of Your Creative Execution
   A. Explain the projected costs and benefits
      1. Hand out cost and return estimates to client (if possible)
   B. Describe the durability and flexibility of your theme
      1. Show how the client can use it in future ads, other media, etc.

VII. Get Commitment to Produce the Ad, then End Your Presentation
   A. Ask for a commitment to produce and print the ad
      1. Have client sign letter of agreement
      2. Agree on production dates and costs
      3. If client is unwilling to agree, ask why
   B. Handshakes, smiles, and goodbyes

CONTRACT

I. Contract between _____ and _____.

II. I, _____, agree that the Creative Services Workshop of Temple University (hereafter CSW) should produce the marketing, advertising and/or promotional materials listed below for my company or organization known as _____.

III. I or my company agree to pay printing costs directly to printers and production and/or media commission costs directly to CSW. Payment to CSW will be made when printed materials are delivered to me or my company and/or when media ads are shown or heard in selected media. I understand that representatives from CSW will provide printing and media price quotes in a timely manner to allow adequate time for delivery of printed pieces and/or media placement. I also understand that CSW is not responsible for increased printing costs and that CSW will make every reasonable effort to keep those costs close to the original price quotes.

Materials to be Produced

Description	Quantity	Cost
1.		
2.		
3.		
4.		

Terms and Conditions

I. Services provided: CSW agrees to provide any marketing, advertising and/or promotional services agreed upon between said client and CSW. Services include media buying and planning, copywriting, layout and design, camera ready art, marketing research, and advertising space and time sales.

II. Payment: CSW receives a 15% agency commission on any media purchase made on my company's behalf and a 17.65% commission on all production (printing costs) contracted by CSW for my company (see payment schedule in III under CONTRACT above).

III. Ownership: Legal and equitable title to all materials produced by CSW for my company, and all copyrights thereto, shall remain in possession of CSW until the materials and/or services are accepted and full paid for by me or my company, at which time title shall pass to me or my company.

IV. Indemnification: I or my company agree to indemnify, defend and hold harmless CSW against any claim, suit or proceeding instituted as a result of any use, distribution, publication, or broadcase of the materials by CSW for me or my company.

Client _____

CSW _____

Date _____